

**Shaping the Cultural Landscapes:
The role of writers' and composers' museums**

Proceedings of the ICLM Annual Conference 2016 in Milan

Edited by the Board of ICLM

ICOM, Paris

Yasnaya Polyana Publishing House

2017

= ICLM Publications, 10

ICLM Annual Conference 2016

3-9 July 2016

Thanks to

The State Museum-Estate of Leo Tolstoy at Yasnaya Polyana
ICLM Conference organizers

The Book publication was supported by the State
Museum-Estate of Leo Tolstoy at Yasnaya Polyana
Further funding for this book comes from ICOM-ICLM

The papers are presented in the authors' original version as submitted.

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ISBN 978-5-93322-119-7

Publishers' Addresses

ICOM

Maison de l'UNESCO
1, rue Miollis
75732 Paris Cedex 15
France
www.icom.museum

Yasnaya Polyana Publishing House
14, Oktyabr'skaya St
Tula, Russia

Design: Maria Belaya

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Literary Museums Today:
Definition, Status, Prospects

Galina Alekseeva

ICLM Chair

Introductory Note

The highlight of the year of 2016 was **the ICOM General Conference "Museums and Cultural Landscapes" in Milan, Italy on July 3-9, 2016. The ICLM theme was "Shaping the cultural landscapes: the role of writers' and composers' museums". At the ICOM General Conference plenary session on July 4th, I was honoured to pronounce an introductory speech before Orhan Pamuk's video interview.**

We had a fascinating cultural programme during the General Conference thanks to the tremendous efforts of our Board member Maria Gregorio and her assistants in Milan. At the ICLM general meeting we re-elected the Chair and some Board members, and elected some new Board members. I personally thank everyone for coming and participating in our Conference sessions and general meeting.

We had three Conference sessions with 23 speakers, and there were numerous participants with different questions and commentaries. All the papers presented at the ICLM conference sessions were very professional and interesting. In this Book of Proceedings we have published some of the papers which were sent for this Book. We also included some of the papers from the ICLM Conference "Literature, Music, and Cultural Heritage", which took place in Tbilisi in 2015. We continue to publish articles regarding the definition of a literary museum.

As usual we had various cultural and museum events in different countries, we tried to cover some of them on our web site and in our Newsletters, including our discussion of our definition of what constitutes a *literary museum*. Many thanks to Maria Gregorio and

her assistant Catherine for their work on the ICLM web-site.

At the ICLM general meeting in Milan we presented the Book of Proceedings of our ICLM Annual Conference-2015, dedicated to "**Literature, Music, and Cultural Heritage**", which took place in Tbilisi (Georgia) on September 25-30th, 2015.

Our special thanks to our friend and colleague Adriano Rigoli, President of National Historic Homes Association of Tuscany, for bringing and arranging a beautiful exhibition about Historical and Literary Memorial Houses in the Region Tuscany, and touring us and other guests. That was a great experience!

Maria Gregorio

Milan, Italy

Shaping a literary landscape: A paradigm

Milan is my city - I grew up in this cultural landscape. My welcoming you today has a personal and passionate energy that goes beyond the anodyne appeal of these convenient yet impersonal halls too akin to others the world over. Hopefully, you will explore the soul of my city - the museums of course, but also its streets, the elegantly restrained beauty of its palaces, the cozy courtyards and fragrant inner gardens, the many churches - in short, a many-layered and complex *urban landscape* that has renewed itself for millennia. I welcome you as my *personal* guests even as you are ICOM Italy's guests. I want to make you feel at home in my home.

My aim, today, is to sketch for you how a group of professionals working in various cultural institutions conceived and developed the project of giving a voice to the concept of "literary landscape" while paying homage to the Italian writer Goffredo Parise and *his* beloved landscape in the Veneto region.

At the center of the project are the two houses he lived in - one now a true house-museum and the other open to the public, though remaining in private hands. It is a landscape some of you are already familiar with, for I first presented it in Oslo in 2012, at our annual meeting. Let me pause here briefly to evoke our unforgettable and unforgotten Norwegian colleague and friend Gerd Rosander, to whose memory I dedicate my intervention.

But first, a few words of context. Born in Vicenza, one of the most beautiful cities in Veneto, Parise spent his working life in Milan and in Rome, but also

traveled worldwide. Now a well renowned writer, he sought refuge in the rural landscape of the Veneto: he acquired a very modest but enchanting "house of the fairies" next to the Piave river. The dwelling became the locus of his soul. The house and the surrounding landscape is where he stayed for the remaining years of his life. He died just thirty years ago in a house nearby, which has become the museum bearing his name.

Drawings 1 & 2

Parise has written at length about the scenery that encloses the house along the river as well as Veneto's landscape - for him a place of countless interconnected ties. Numerous literary critics have analyzed this deep and powerful relationship.

Our working group did not want to add to this critical work. Instead, we wanted to find a way to interlace the theme of a *cultural* landscape - the adjective is crucial - with a home in which a writer lived and created his or her literary work.

We articulated our working hypothesis as two separate journeys, or I may better use the term: *movements*.

First: establishing, curating and opening to the public the home of a writer means in effect to elaborate a new interpretation of his life and work. It is just as true that this created space *also* offers us the opportunity to obtain *a new reading of the surrounding landscape* in all its aspects, human, cultural, and anthropological.

Second: *starting from the landscape* surrounding the house, it is maybe possible to make accessible to the visitor new perspectives, also providing different interpretations of the author's personality and work.

Here is what Andrea Zanzotto - possibly the greatest Italian poet of the XXth century, who lived close to Paris and was a dear friend of his - wrote: "There is a recursive relation between the landscape and the person: the landscape influences the development of the individual; in turn the person acts on the landscape by looking at it a new through the lens of his emotions and the ideas he expounds The landscape, a physical and spiritual reality, grows and changes as individuals and communities signify it".

Drawing 3

In particular, our group aimed to develop a *research paradigm* that could be reproduced elsewhere - in other houses and landscapes- so as to bring life to new projects and new interpretative models.

Claudio Rosati, a colleague with great experience in eco-museums and ethnoanthropological museums, proposed to use the so-called *parish maps*. They were born in Great Britain in the eighties thanks to the felicitous intuition of the Common Ground Association. Since then, numerous local groups have created maps of their villages, hamlets, or places of residence. Through their drawings, they aimed to recover the emotional meanings and values of the places where they spent their lives. The practice of the *parish maps* has emerged in many museums devoted to the local culture with great effect.

Our second source of inspiration was the Milanese city-planner Nausicaa Pezzoni, whom the American city planner Kevin Lynch had influenced in turn. In the Sixties, he was the first to explore the meaning of places through the lived experience of their residents. Here, a typical drawing of a well-known follower of his, Gurden Cullen. In Milan Pezzoni asked about a hundred residents who had migrated here from countries outside Europe to represent the city as *they* saw it - with the places they mostly frequented but also the insurmount-

able limits they perceived. These persons were reticent at first. The pencil, however, soon proved a potent enabler. The maps shed light on the territory the migrants had opened up for themselves but also outlined their sense of being lost in the new environment. Colaterally, they represent documents of lived knowledge and expressions of aesthetic sensibility.

Following these models for research, we decided to create a series of *maps* tracing on paper Parise's footprints in his landscape. We tasked the hands of those who had witnessed Parise's life in the hamlet of Salgareda and the municipality of Ponte di Piave, a few minutes away. We asked them to trace, without formal constraints, the author's network of human and territorial relations - as they remembered them. We aimed at a *visual representation* of his life intertwined with the life of the community.

Two members of our group who live in Ponte and Salgareda - and one in particular, who was a great friend of the writer - supervised the completion of eight maps.

Drawing 4

Though pointedly different, all outcomes share an extraordinary "eloquence." The writer's neighbors - farmers or working people who maintained strong ties to his memory - drew three of them. Two more are local artists and friends of Parise. A woman drew another: when young, she was at his side during the last years of his life. A map as big as a panel is striking: the person who for many years curated the house, now a museum, depicted it (he is part of our group). A last one, drawn by a contemporary artist, evokes all the places round the world Parise set foot on.

Summary autobiographies of the authors come with the maps. They articulate the intrinsic emotions of intimate links that never weakened. The whole effort is

a precious contribution to our knowledge of the writer. Foremost, however, it is the prized cultural testimony of the whole community to Parise's work and personality.

Current photographs of the sites depicted on the maps and a series of "postcards" that bear the magic touch of a famous artist, Giosetta Fioroni, who was Parise's life partner, are a complement to the maps. They have been further the point of departure for a young artist, Vittorio Bustaffa, to revisit the landscape with fascinating, empathetic drawings.

They now make up the core of the book we are about to bring forth.

Let me summarize a comment that Rosati has written for our publication. "We wanted to ascertain the fine grain of Parise's wanderings- the becoming of a walk, the intersections of places, the overlap of glances. While fully cognizant that a space is always tied to a time, we wanted to experience Parise's landscape through the experience of those who were his companions in his excursions. We asked for just a drawing - not an impossible copy of reality. Rather, we aspired to the memory's creative deformation as it selects - also based on what it favors".

While others concerned themselves with the maps, I began plotting the dense bibliography on the subject of literature and landscape. My attention was drawn particularly to what is called "literary geography." From there, I advanced into the territory of humanistic and cultural geography and their cartographic representation. These were mere forays, rather than voyages of discovery, for precise specialist competence would be required for such an endeavor. These incursions were illuminating, I felt. I hope that they will open up to our writers' houses and museums new horizons toward which to plot new adventures.

Italy is deservedly proud of its research on literary geography. The fountainhead of this research topic was our great Italianist Carlo Dionisotti, whose best-known work dates to 1949. This piece, however, only yielded important results in the recent nineties. Franco Moretti, one of the scholars most active in the area, writes, and I quote: "Geography [...] is a living and concrete force which leaves traces in the texts, in the plots, in the systems of expectations. [...] Relating geography to literature - creating a geographic map of literature - is something that will bring about aspects of the literary field which remained hidden so far. In 1997 he published an *Atlas of European Novel*, now a classic of this kind, followed a few years later by his *Graphs, Maps, Trees. Abstract Models for Literary History* (2005).

Barbara Piatti has followed in this wake. Piatti is a Swiss pioneer in this kind of research. Working at the Swiss Polytechnic in Zurich, she is researching the cartography of the spaces created by the literary invention. Together with colleagues from the Institute of Cartography there, over the years Piatti has been bringing forth the *European Literary Atlas*. Literary sceneries will be presented on computerized maps. Amidst the transformation that poets' fantasy makes of real places, the aim is to locate the traceable constants. Such research concerns itself with places that writers' fantasies created or transformed.

In an alternative slant, researchers study the specific links between authors, their work and the landscape. They are in the realm of fact, not fantasy. The number of texts devoted to the subject is very vast. The researchers follow two axes. One is the overall treatment, particularly in its historical and theoretical aspects. Another is the analysis of writers who have lived in just one place or just one specific geographic area. So, we may have the study of one single writer in his relation to this or that place. At times, it

even concerns just the house where he or she lived. Not to mention the more or less divulgatory registers of literary places.

As I read texts that geographers, historians, and philosophers of geography, as well as scholars of the cartographic representation, have devoted to the links between landscape and the human community, a new and extraordinary horizon has opened up for me.

My incursion into the territory of geography has found validation in a personal, strong wish and in an encouragement to all of our museums. We all want literary museums to be a living source and an ever self-renovating place of knowledge of literature and writers. We all also believe that the landscape is a fundamental element of the interpretation of their work. If this is so, we have to become pro-active. Each of our museums must host studies of literary geography and cultural landscapes - even better, the museums ought to become an *in situ* center of such studies.

Admittedly, such endeavors must be carefully coordinated with universities and other specialized institutions. Nonetheless, the close regard inherent in a museum exhibition, the specifically sensorial challenge of the exhibits, the intrinsic link with the materiality of an interior environment -all this makes museums the ideal place. I would dare to say: they are the ideal *home* for such research. They guarantee that such efforts would not remain the preserve of scholars. For such projects to come alive, anyhow, they *must* involve the community surrounding them. This was the aim we sought when we asked the "witnesses," each of them, to draw *his or her own* map of Parise's footprints - and we had a felicitous beginning.

Mine is just an example among the many possible ones, possibly quite different in their approach. Anyhow we consider our example to be innovative. The wealth of

visions and outlooks that I have tried to sketch, even in broad strokes, might become the lifeblood for all literary places spread out across the territory - irrespective of whether they are museums, or just a room or an observatory, a look-out, or a scanty signal of memory.

I spoke about Georges Henri Rivière's vision at our meeting in Irkutsk in 2014. The scholar famously speaks of museums as possible "antennae on the territory." Museums become such antennae when they leave their four walls behind and enter the community. Rivière's proposal referred to eco-museums. We propose the same vision for the museums of our writers. If we add - in such houses open to the public - new instruments and new seams for research, and in particular the voice of the surrounding residents, we create extraordinary impulses for a different and renewed vision of literature. A literature finally handed back to everyone's experience.

Drawings by Vittorio Bustaffa
Map by Giovanna Zanotto

**Evgeny Bogatyrev,
Moscow, Russia**

The A.S. Pushkin State Museum in a Changing City Landscape

The Pushkin State Museum is one of the largest literary museums in Russia. It comprises of several museums with the main building being the Pushkin Museum, which is dedicated to the life and work of the great, Russian poet Alexander Pushkin. The museum also includes the Pushkin Memorial Apartment on Arbat Street and the Museum Apartment of Andre Bely who was a prominent symbolist poet, philosopher and writer of the 20th century. Another part of the museum is the House of Vasily Pushkin, Alexander Pushkin's uncle and a poet of the late 18th to early 19th centuries. Lastly, is the Ivan Turgenev Museum, which is dedicated to the Russian writer of the second half of the 19th century.

All the museums are located in the historical center of Moscow, which is a city with a unique cultural landscape and architecture that is ever changing.

Two of the literary museums, the Alexander Pushkin Memorial Apartment and the Andre Bely Museum, as well as exhibition halls, are located on Arbat Street, which is one of the oldest streets in Moscow. It's history dates back to over 500 years.

In the early 18th century, it became one the most aristocratic streets where the gentry built their houses. Among its inhabitants were the Tolstoys, the Rastopchins, the Gagarins, the Dolgorukys, the Sheremetyevs, the Golitsyns and the Trubetskoyes. They built small, empire-style mansions and wooden houses surrounded by gardens. There were almost no shops on the street.

After the fire of 1812, during reconstruction, buildings were constructed with a unique look. They were small, one or two story houses with a main floor and a mezzanine. They were built at a distance from one another and were surrounded by small gardens and courtyards.

The Khitrovo mansion was also built after the fire of 1812 and in 1831 Alexander Pushkin stayed there for several months. Later, Peter Tchaikovsky's brother Anatoly lived in the same apartment and the great composer often came to visit him there. After the October 1917 Revolution, the house was divided into flats. By the early 1970's, thirty-three families comprising of seventy-two people lived in this building. In 1986, the Pushkin Memorial Apartment opened in the old Khitrovo mansion and became one of Russia's most important landmarks. Unfortunately, only a small part of the original mansion still remains, which is typical of Moscow's 21st century landscape. It includes the main two-story building and a small garden with a service building.

The late 19th and the early 20th centuries brought many changes to Arbat Street. By the end of the 19th century, intellectuals mostly replaced the gentry. The street started to look more like it does today with many shops, hotels, restaurants, and rental houses.

The rental house on the corner of Arbat Street and Denezhny Lane holds a special place in Moscow's cultural landscape. Before the 19th century, there was a two-story mansion in this location. In 1876, it was completely rebuilt and a floor was added. The first floor was intended for commercial purposes and the second and third floors were to be rented. Immediately after construction, Nicholas Rakhmanov, an honorable citizen of Moscow and lecturer at the Moscow State University purchased this house. This most likely inspired more professors and intellectuals to move into the area.

Some notable examples are: the Mathematician and Dean of the University Department of Physics and Mathematics, Nicholas Bugaev (Andre Bely's father), the Economist Professor Ivan Yanzhul and the Solovyev family.

Andre Bely's parents rented a flat on the 3rd floor where he was born. This is where he discovered the world around him, where he created his first memories and where he spent his school years. It was at this flat that the boy from a professor's family became a leading modernist writer. He lived in the flat for twenty-six years, from his birth until 1906.

In the 1930's, the former Rakhmanov house became a multi-family dwelling. Today, it belongs to the Ministry of Foreign Affairs. In 1987, the Bugaevs' flat, an important cultural site, was given to the Pushkin State Museum. The permanent exhibition opened for visitors in August of 2000.

Today, Arbat Street is one of the most popular pedestrian streets with a lot of museums, theaters and historical landmarks. It is a place that attracts tourists, street artists and musicians. The literary museums of Alexander Pushkin and Andre Bely are also an important part of the historical landscape of this street.

In contrast to Arbat Street, Staraya Basmannaya Street has an entirely different landscape. The House Museum of Vasily Pushkin, Alexander Pushkin's uncle, is located on this street. The great poet often came to this house to visit his uncle. In 2014, it became a museum. The street endured many changes in the 20th century. It was widened and many old buildings were taken down, including the wooden houses of the first half of the 19th century. Fortunately, the house where Vasily Pushkin lived beginning in 1824 was spared. This wooden house was built on a stone foundation. It has a typical layout with an entrance from the courtyard and an attic floor at the back of the building. In its day, the house had

a garden and courtyard buildings including servants' quarters, a stable, a coach house and a cellar. Now, only the main house remains. It differs from the other buildings on the street and reminds us of 19th century Moscow, now gone forever. In this case, the purpose of the museum is to preserve cultural heritage.

The main building of the Pushkin State Museum is located in the Khrushchev-Seleznev mansion, a historical complex from the 18th and 19th centuries. Originally, this mansion was similar to most 18th century mansions. At that time, a town mansion was not different from a country mansion, as the main house had many rooms and there were many smaller houses on the grounds, as well as stables, coach houses, greenhouses and other buildings. Numerous town mansions defined Moscow's city landscape at that time.

The war with Napoleon and the fire of 1812 brought many changes to the city's landscape. Moscow became a unique architectural site. The role of the state was important, as it dictated not only urban planning standards, but also artistic preferences. New residential architecture of that time developed throughout Moscow and resulted in the city's new classical period.

During the reconstruction, Moscow acquired a stylistic integrity that it had not had before, which lasted for about a half a century. Central squares and main streets became the norm. The Boulevard Ring was restored and the Garden Ring was created. People adhered to strict requirements of style even on basic architectural projects.

Specific architectural features were mansions that belonged to the gentry. The construction of the mansion complex that is now home to our museum dates back to the 1820's. The new house had a stone lower section and a wood upper section with a brick pattern. A small house that was spared in the fire was moved closer to

the main house. Large stables and a coach house were also built. Behind them was a beautiful garden. At the back of the garden was the oldest building dating back to the 17th century, as well as a pavilion that resembled an ancient temple with a classical porch. This is how most of the typical mansions in Moscow were built.

The Revolution of 1917 changed both the lifestyle of Moscow's citizens, as well as the city's landscape. Moscow's mansions were rearranged and partly or entirely demolished allowing for the construction of new buildings, streets and squares. However, history spared the mansion that has been the home of the Pushkin State Museum since 1957. By the end of the 20th century, it was completely reconstructed and became a large, multi-functional cultural center. It holds a special place in Moscow's cityscape, combining modern architecture, as well as features of a 19th century mansion.

Over the last few years, Moscow's urban policy has been controversial and complicated. The city, including its historical center has changed. Now, the importance of museums, as the keepers of historical and architectural traditions has increased.

The Ivan Turgenev Museum on Ostozhenka Street has a different history. Ostozhenka is one of the oldest streets in Moscow. It was a land of cattle meadows, with many haystacks that gave the street its name. In the 19th century, Ostozhenka was one of the most remote streets in Moscow with country homes, gardens and vegetable plots. Now, the street and nearby streets have been largely rebuilt and have only a few historic buildings. Houses in Ostozhenka are the most expensive in Moscow.

The house that is now home to the museum is one of the few places in Moscow connected with Turgenev and is described in his writings. It is the main house of a large town manor.

By 2018, which will be Ivan Turgenev's 200th anniversary of his birth, we will have an opportunity to open more than just a museum dedicated to the writer's life and work with a unique architectural and historical complex. The museum has been given the land surrounding the house. This will allow us to create a historical and cultural space, as well as the ability to increase visitor capacity. We intend to develop cultural and environmental projects and to provide greater variety of programs for children. The project of the future museum includes the reconstruction of the garden, several garden buildings and flower beds. The exterior and interior of the main house will have the look it had in the 1840's. Additionally, a monument to Ivan Turgenev will be built in the center of the public garden.

Moscow will have a new, large cultural center that will promote Russian, classical literature and preserve this historical and cultural heritage. So, we can say that our museum is not only a preserver of culture, but also one of the most important buildings shaping and preserving Moscow's historical landscape.

**Stefan Bohman,
Stockholm, Sweden**

Cities and identities! Cultural Identities and Museums.

Museums can be an important part of a city's identity, as we see in Paris, Bilbao and Doha for example. An important type of museum in shaping a city's cultural identity are museums dedicated to important individuals. I will give some examples of how people and their museums can play an important role in the shaping of the identity of a city or a town.

Vienna

I will begin with a story from Vienna:

Two men were quarreling and began to fight in the streets of Vienna. A policeman comes by and stops the two men. The policeman says, *"Are you mad! Fighting openly on a street. It's a shame. What are you fighting about?"*.

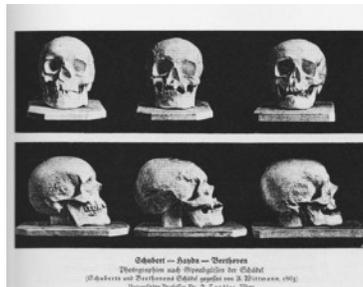
"Well", said one of the men as he pointed to the other man, *"this idiot claims that Bruckner's 7th symphony is in D-major, but it is in F-major!"* This greatly upsets the policeman, as he replies, *"You are complete fools, both of you. Is this really something to fight about? Everyone knows that Bruckner's 7th symphony is in E-major."*

Although this story is fiction, it reveals an interesting connection between music and the city of Vienna, which is a city greatly identified by music and composers. For example, you will find this book in many of the tourist shops:



Today there are more than 16 museums in Vienna that are dedicated to great composers, some of which include: Beethoven, Haydn, Mozart, Schubert and Brahms. It is most likely the city with the most museums of composers in the world. This is not only because many great composers have lived in Vienna. For example, Paris was home to many of the world's finest composers, yet it has very few museums dedicated to them. Vienna has deliberately shaped its cultural identity as a city of music and of great composers.

This cultural shaping began early. In 1863, the city of Vienna decided to copy the skulls of Beethoven, Schubert and Hadyn (see photo below). This is a spectacular example of the city's canonization of composers. This act was a part of the ongoing process of strengthening a specific cultural heritage.



It is essential to know why and how cultural heritage is constructed. Here is a simple model of the construction of cultural heritage.



The shaping of a cultural identity is always dependant on the varying interests and ideologies of the different groups (political, social and economic, for example) in the city or town.



This picture shows the Beethoven House in Heiligenstadt, outside Vienna, a museum marked with official flags. It was here that Beethoven wrote his famous "Heiligenstadt Testament". We know today that Beethoven never lived in this house. Nevertheless, it is a museum dedicated as Beethoven's House. The fact that Beethoven did not actually live in this house is less

important than the positive contribution the museum makes to cultural identity of the city.

Inside the museum is one of Beethoven's ear trumpets. A very important theme to the "Heiligenstadt Testament" is the progression of Beethoven's deafness. These ear trumpets are also an important symbol for the suffering artist and are therefore important museum items to have, as we shall see.



Bonn

Beethoven is the individual to which the most museums are dedicated in Bonn. He is a perfect example not only of a symbol of cultural heritage, but he is also a canon. Bonn considers itself the city of Beethoven. One of the central statues in Bonn is of Beethoven.



The house in Bonn where Beethoven was born is a museum. There is a lot to say about this museum, but I will focus on how it has shaped Beethoven as a canon and how he is a central figure of Bonn's identity. So, what is canon?

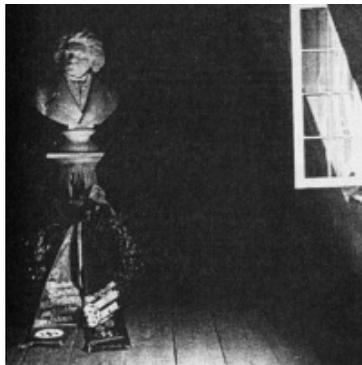
What is canon

Canon is a cultural heritage given a role of great interest - as an exceptional example. "The nobility of cultural heritage".



The multitude of cultural expressions in society (groups and interests) define cultural heritage (see above). Within a cultural heritage some aspects or individuals are deemed to be exceptional and are examples to be followed. These are canon.

Let's go inside the museum. A very important room is where Beethoven was said to be born. This type of room in a museum always has special value in the shaping of a canon.



The photo above is taken in the room where Beethoven was said to be born. It is from the 1930's and you can see a Nazi tribute at the base of the statue. The Nazi's tried to make Beethoven their composer, as the perfect symbol for the great German culture, and as an ally to the Third Reich.

The photo below is taken by me in 2011. It is a photo of the same room, but of another statue. On the base of this statue is a different tribute, as a rose is placed in honor of the composer. A modern tribute to Beethoven. Two tributes to a canon, but made by different groups with separate interests.



Now Beethoven is very much is a symbol of European culture. For example, the melody from his 9th symphony is the European Union's anthem, at least for now. This room in the museum is a central part in the shaping of Beethoven as a canon, but with different meanings depending on which group's ideologies have defined the canon.

The composer's deafness is also central to his canonization, as we saw in the display of his ear trumpets in the Heiligenstadt museum outside of Vienna. It is about the suffering artist that in spite of, or because of, his handicap could make such wonderful music. This theme also lives in the Bonn museum, where other ear trumpets are exhibited.



Beethoven lived in the Bonn house until he was 12 years old, with good hearing. His deafness would come later in his life. However, because his deafness is so central to his canonization even his childhood museum in Bonn must display his ear trumpets, even though they were most likely never used there.

There is always a connection between cultural identity and symbolic value. The factual authenticity of the museum and its exhibits can be less important than the stories connected to the canonized person and his or her role in the shaping of the identity of a city or a town.

Bayreuth

Bayreuth's identity has for a long time been connected to Richard Wagner. Here is one of the statues of Wagner in Bayreuth today.



However, Wagner and his operas have a complicated history with the town of Bayreuth. Hitler used Wagner's operas as a "reward" for the front soldiers to come to Bayreuth to listen to the Wagner operas. "Bayreuth, the city of Wagner".



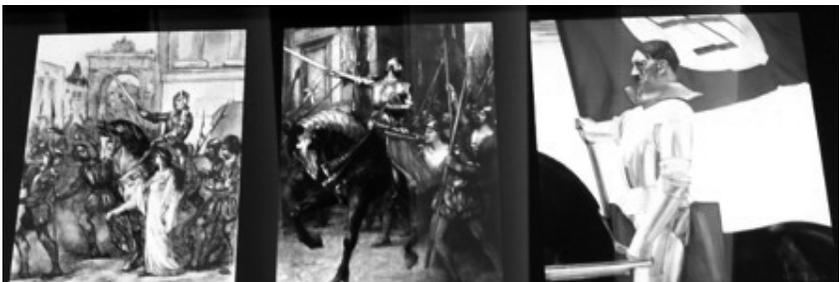
Hitler loved to visit Bayreuth, and established Wagner as The German composer. He considered Wagner to be a perfect fit for the Third Reich, especially his nationalistic opera, "The Meistersinger of Nuremberg".. Wagner himself was also a vocal anti-Semite, which fell in line with Hitler's politics. The heritage of the connection between Wagner, Bayreuth and the Nazis became a problem after the war. Wagner's daughter-in-law Winifred was also closely connected to Hitler. She was a Nazi and Hitler visited the family regularly before the war.

So, what to do with this cultural heritage after the war? When Bayreuth began putting on Wagner's operas after the war, all political references were gone. Abstract scenography was used with no German references. The directors concentrated on the other values of the operas. In 1976 the museum in Wagner's former home began to erase any mention of his collaboration with the Nazis, Hitler's relation to Winifred or about Wagner's clear anti-semitism.

In 2015-2016 the museum was enlarged and the exhibitions were rebuilt. This new museum is very different from the original. Now the Wagners' antisemitism has a place in the museum. Wagner's book, "Jewishness in Music" is displayed and discussed. See the photo below taken in the museum in 2016.



The new museum is clear about the connection between Hitler and Winifred Wagner. The museum displays the connection between the Wagner heritage and the Nazis, and also about Wagner's anti-semitism. A very interesting display (below) is about the connection between the Nazi aesthetics and Wagner operas, for example, Hitler as a hero from a Wagner opera.



When the museum opened again after the war it was used to try and deny the part of Wagner that was connected to Hitler and his politics, therefore creating a specific and incomplete cultural identity linked only to his work as a composer. Today the museum serves as a display of both Wagner's works, as well as his and Bayreuth's symbolic role in the Third Reich. A new use for the museum and a new shape of the cultural identity of Bayreuth.

ALLA BAYRAMOVA,
Baku, Azerbaijan

Music as Hostage of Words, or Shift of Musical Landscape After the End of the Soviet Era

In the State of Musical Culture of Azerbaijan, a large portion of the museum items - music manuscripts and published scores of Azerbaijani composers, concert posters and programmes of musical theatre performances, photographs, etc. - witness the oblivion of a large volume of music, when it is not performed even being of a certain artistic value. This forgotten music includes the works of the most outstanding of Azerbaijani composers, such as Uzeyir Hajibeyli, Niyazi, Qara Qarayev, etc. The reason of the oblivion is rooted in the words, or verbal component of these pieces. Speaking about this component we mean any verbal insert - the title, the lyrics of the vocal works, or the libretto of scenic music. The text becoming out of fashion, non-suitable for nowadays becomes the obstacle for the music to continue to be performed. Shifts of regime, changes of ideology bring reorientation and the change of benchmarks.

As a result, a lot of composers' talent, their creative efforts, and the time of these outstanding musicians were spent in vain, as their music is not

played, performed, recorded, or published now, while in the past it was ordered by the authorities to reflect Soviet ideology and the very 'issues of the day'.

Let us think how interrelated music and verbal text are in the works of music? And how can they determine the fortunes of each other?

- Talented and popular music may add popularity and even bring worldwide fame to the work of literature. For example, the novella *Carmen* by *Prosper Mérimée* and the novel *The Lady of the Camellias* by *Alexandre Dumas, fils*, gained world recognition thanks to their opera interpretations - *Carmen* by *Georges Bizet* and *La Traviata* by *Giuseppe Verdi* respectively. The opera *Eugene Onegin* by *Piotr Tchaikovsky* is more famous in the West than its literary origin - *Alexander Pushkin's* masterpiece, his novel in verse with the same title. Besides, if music of the song or aria is good, it can 'help' bad lyrics and make them sound better.
- Timely relevant text reflecting most pressing issues is able to support weak music. But it can last only until the text's social popularity.
- If music is popular, it may be accompanied by a new, or other lyrics, which may be better than the original text. E.g., melodies of some songs on *Robert Burns's* poems had been known as the tunes of other songs which became more famous when the words were replaced by *Burns's* poetry. The most worldwide known of them is *Auld Lang Syne*, which sings about old friendship and is considered as national musical emblem of Scotland or a symbol of Christmas and the New Year celebrations in many English speaking countries.
- If a play in drama theatre is no longer performed then this music is often completely forgotten.
- If the text, becomes outdated in ideological and topical sense, it can be the reason for the corresponding music no longer being performed even if nice. Examples of this are songs which used to be in everyone's ears in the USSR such as *The International* (lyrics by *Eugène Edine Pottier*, music by *Pierre Chretien De Geyter*) , or the songs

of the Russian Civil War (November 1917 - October 1922) - «Варшавянка», «Там вдали за рекой», «Смело мы в бой пойдём за власть Советов», etc.

Created in 1945 by Uzeir Hacibeyli, the founder of the Azerbaijani composers' music, the Anthem of the Azerbaijani Soviet Socialist Republic was no longer played with the collapse of the USSR, while one of his *Military Marches* composed in 1919, which was not performed after the Sovietization of Azerbaijan in 1920, has become the hymn of the Republic of Azerbaijan, the modern independent state in 1991. There are a lot of printed items with music of such kind in the State Museum of Musical Culture of Azerbaijan.

The outdated topics of these music works may be differentiated as such:

- 1). The struggle with Russian tsarism; The October Revolution in the Russian Empire. Examples are: the symphony poem *The Epistle to Siberia* by Jovdet Hajiyeв (1937) and the oratorio October by Ramiz Mustafayev;
- 2). The Sovietization, Communism. Examples: songs "We go towards Communism" by Sh. Kerimov (music) and T.Mutallibov (lyrics) and "Roads to Communism" by A.Rzayev (music) and G.Kazim (lyrics).
- 3). The Communist party, Komsomol (The All-Union Leninist Young Communist League), the Pioneeria (The Vladimir Lenin All-Union Pioneer Organization - mass youth organization of the Soviet Union for children of age 10-15 that existed between 1922 and 1991, similar to the Scouting organisations of the Western world). Examples: song "My Party" by M.Akhmedov (music) and G.Fizli (lyrics), The Komsomol March by Qara Qarayev, song "The Glorious Pioneeria" by A.Aliverdibekov (music) and I.Joshgun (lyrics).

- 4). The Soviet leaders (Lenin, Stalin) and heroes (26 Baku Commissars). Examples, songs "*Lenin*" by J.Jahangirov & S.Aleskerov (music) and G.Fizli (lyrics), "*The Song about Stalin*" by S.Rustamov (music) and S.Rustam (lyrics).
- 5). The peace theme. Examples: songs "*I Vote for Peace*" by S.Rustamov (music) and H.Huseynzade (lyrics), "*The Song of Peace*" by A.Rzayeva (music) and M.Dilbazi (lyrics).
- 6). The International theme, friendship between the Soviet republics and working people of the globe. Examples: vocal-symphony poem *Glory to the Russian People* by V.Adigezalov, songs "*To the Brother Hindu*" by A.Abbasov (music) and A.Jamil (lyrics), "*Friendship*" by S.Rustamov and N.Babayev (lyrics).
- 7). The Soviet holidays and anniversaries (the 1st of May, Anniversary of the October Revolution, etc.). Examples: "*The October Song*" by S.Aleskerov (music) and R.Rza (lyrics).
- 8). The Red Army and its heroes. Examples: songs "You Are Waited " by U.Hajibeyli, "Our Glorious Army" by A.Rzayev (music) and R.Heydar (lyrics),
- 9) Heroic labour for the sake of the Socialist aims and labour heroes (first of all, workers and farmers). Examples: songs "*I am a Baku Worker*" by A.Rzayev (music) and A.Jamil (lyrics).
- 10). Love to the Socialist Motherland (to the USSR and its capital Moscow). Examples: songs "*My Motherland*" by I.Mamedov (music) and I.Safarli (lyrics), "*Moscow*" by J.Jahangirov (music) and Z.Khalil (lyrics).

So, tens, or even hundreds of works composed by Azerbaijani composers in different genres are not performed nowadays because of their topics.

Among all the arts the most determined by the ideology shift are performing arts connected with word and also literature itself. Visual arts, applied arts, and architecture of the same time and related to the same style - Socialist Realism - are more lucky, as they have survived. Object d'art are collected in private collections and museums; exhibitions of the art of Socialist Realism, internet forums dedicated to the same theme often take place nowadays. The interest to this art is in its peak at such auctions as Christie's, Sotheby's, and MacDougall's. The Internet source *Sovipedia* dedicated to visual art of the Soviet epoch is being created [3]. Price-catalogues are published, e.g. on the Soviet porcelain of 1930-1980s, which includes the porcelain busts of Lenin and Stalin (by the way, according to this catalogue the porcelain bust of Stalin is twenty times more expensive than that of Lenin [1]). The art of Socialist realism is supported by some private institutions, the new Socialist Realism Museum has been announced in London.

Sculptures and paintings presented working class people and Kolkhoz (collective farm) heroes of labour, glorify work - one of the main ideals of Socialism and its trend Socialist Realism. Many of these works are featured with high artistic value. For example, sculptor Vera Mukhina's famous statue *Worker and Kolkhoz Woman* in Moscow, or the works of the recognized Azerbaijani artist Tahir Salakhov depicting oilmen, repairers, and installers.

Many architectural monuments and reliefs on the buildings of the Soviet time are well preserved and within our scope, e.g., the symbol of the union of the working class and peasantry - sickle and hammer, by the way, on the Museum Centre building, which is the home

for the State Museum of Musical Culture of Azerbaijan and three other museums, while until 1990s it used to be the Lenin Museum. We can also see the same symbol - sickle and hammer - in the decoration of some stations of Moscow Underground and so on. The socialist industry and farming theme is presented on the top of the hotel The National on the corner of Tverskaya and Makhovaya streets in the very centre of Moscow, near the Kremlin, or on the building of Azerbaijani Composers' Union in Baku. Monuments of patriotic character created during the era of Socialist Realism also remain significant as well, e.g. sculptor Yevgeny Vuchetich's huge and magnificent statue-monument *The Motherland Calls* - the central part of the ensemble dedicated to the Heroes of the Stalingrad Battle in Volgograd.

Even literary works remain accessible in the libraries and on the internet. But so called programme music or music composed for songs or plays on Soviet ideological topics is not performed. This is determined by the very essence of music. The visual arts and architecture of the Soviet period are understood by general opinion as artifacts of the past. Old cinema as well: when you watch it, you keep in mind that it was screened long ago. Music strongly impacts listeners *here and now*, and, being enforced by its words, sounds as a challenge, a call, and propaganda of the ideas, expressed in its text, *here and now*. If the text does not respond to the new ideology, music is excluded from cultural practices. In other arts, perhaps, only drama is also distinguished with the same quality. That is why they suffer more than other arts during the changes of ideology.

Its audio recordings become often lost. Paper recordings, scores, sheet music survive in archives, libraries, or museums, in particular, in the State Museum of Musical Culture of Azerbaijan.

Besides, the work of music can survive in an abridged version, when the parts, or scenes related to the class conflicts - the struggle between the wealthy and the poor - very popular themes encouraged by the Soviet authorities - are excluded. For example, the latest posthumous version of Qara Qarayev's ballet *The Seven Beauties*, has become shorter than previous versions because 27 fragments of the original music have been abridged by the present directors, and/or their titles changed as well as their places within the ballet.

We think that this injustice towards music and its authors should be and, in certain cases, can be corrected. The solution can be found in the possible replacement of the old text (title, lyrics, libretto) by a new one. The edition of the verbal component could return many pages of beautiful music back to life. Inasmuch, history of music knows such an experience. The landmark of Russian musical history Mikhail Glinka's opera *Life for the Tsar* in the Soviet time was performed under the title *Ivan Susanin* (name and surname of the main character). Its libretto was also rewritten by the poet Sergey Gorodetsky, who had to exclude everything related to monarchy and Christianity from the text [2]. The USSR anthem with lyrics written by Sergey Mikhalkov and Gabriel Registan (lyrics) and Alexander Alexandrov (music) after the collapse of this country and the change of the text made by Mikhalkov in 2000 became the anthem of the Russian Federation (music by A.Alexandrov was preserved the same). Another example of the shift in the lyrics, not because of ideological, but of gender reason, is the anthem of the United Kingdom, where the words *Queen* and *King* may replace each other depending on the gender of the monarch.

In the Museum we also try to revive some pages of Azerbaijani music. For example, the song *Jan Stalin* (Dearest Stalin) of Niyazi (music) and Rasul Rza (lyrics). The latter's son, Anar, is now the head of Azerbaijani Writers Union. We asked him to edit his father's poem

to modernize it, and he responded. As a result the song with the same music, but with the new title and edited renewed lyrics was performed again nowadays - after 60 years of its oblivion - as Stalin died in 1953, since that it was not sang). Its new title has become *Long Live Azerbaijan!*

Another example of museum activities in restoring forgotten music is related to drama theatre. Gara Garayev wrote music for more than 20 plays staged by the best drama theatres of Moscow, Leningrad, and Baku. Among them are such plays as *The Optimistic Tragedy* by playwright Vsevolod Vishnevsky, or *The Run* by Mikhail Bulgakov - both describing the first and very dramatic years of the establishment of the Soviet power, accompanied with terror and civil war. These plays are not on the stage now. We could find some music manuscripts and audio recordings of G.Garayev's music in theatres of Moscow and Saint-Petersburg, have got its copies and have presented them to museum visitors during the events dedicated to the composer. For example, music accompanying a scene from M.Bulgakov's play *The Run*. This scene is titled 'Bazar', or *The Market*, because the scenery takes place at an Oriental market, in Istanbul where, the characters, escaping from the Russian Bolshevik revolution, found themselves.

CONCLUSION

- When music is connected with words it may become hostage to the words.
- Music containing verbal components depends on the ideological shifts, because, if ideology, fashions, authorities, etc., reflected in its verbal text, change, this and any reorientation harm music in greater degree than other arts.

- The precedents from the history of music show that sometimes the work of music can be revived through the change of its verbal text.
- Museums, as the institutions aimed to the preservation of memory, should look for the possible ways to return to life forgotten cultural values in order to be able to present in a wider sense the phenomenon of cultural diversity and variety - *the very spice of life* (William Cowper), - which is one of the most important priorities of the modern civilization.

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**Antra Medne, Maira Valtera,
Riga, Latvia**

Expanding the boundaries of Museums

This can be done virtually or by creating more space taking down the museum walls. We decided to expand the museum by adding to it a part of the city. There are thirty eight active memorial museums in Latvia referred to as "small" museums. Duties and responsibilities of all the Museum staff is the same, but those of small museum have to be twice as creative work and work twice as hard as those in big museums to maintain the quality of their museums. We need to be twice as loud to get our message across. Memorial museums are established in the former living quarters of the artists they represent and are thus either located in city apartments or in suburban and country houses. To organize events, usually limited to 30 to 60 participants the staff of a Memorial museum must have unique ideas, work to fulfill them and attract necessary funding. As space is limited. 5 years ago the staff of Riga memorial museums carried started to cooperate and created joint tours, so that people would get more information all at once. This campaign started with three writers museums: Aleksandrs Čaks, Jānis Akuraters, Andrejs Upīša. We chose to call this journey by the first letters of each writer's name, we created a name borrowed from the Italian language, which is also used in Latvian - Cau! The first trip took place in 2011. We described the everyday life of the writers and artists, their bohemian way of life, their creative works, their love affairs, and their artistic lifestyle. During these tours we got to know and visited all the important places in Riga, where poets composed their poetry, where they lived, studied, rested and loved. Along the tour, we visited memorial museums to give the participants the opportunity to relax, have meals and hear the presentations. We showed the places which have

not been preserved to date. Many of the war and post-war buildings were damaged or destroyed. For these we described them in our presentations. To make museum visits more enjoyable, we offered local producers, who traded home-made ice cream and candy. During the the cold weather and in winter we also offered hot tea and cognac, when the subject of the tour was associated with a bohemian life style and everyday life. This interest in our activities was so great that in 2012 we attracted a few more memorial museums, not only of writers but also of artists. This gave us the opportunity to talk about broader themes, including artists' life stories and their artwork and creation process. In the early 20th century, Riga was a medium sized city. Many of the artists were friends. They created writers / artists associations. It was easier to raise funds for exhibitions and for publishing books. Young artists had to establish their place in culture, and prove they were better and more interesting than those in older associations.

The artists / writers' association "Green Crow" was founded in 1925. One of the first of its members was Aleksandrs Čaks. The main purpose of the association was "to promote art among the people and to develop a true bohemian lifestyle in the best sense of the word". The "Green Crow" association published magazines, books, and set up exhibitions throughout Latvia.

At first, we focused on the city center, but later expanded to the outskirts of Riga. There are two memorial museums in the country far from the city, which are as interesting as the museums in the center. This means that we are able to gather more visitors and develop activities not only in the museum premises, but also in their gardens.

If in the first year we watched our audience and tried to figure out what people were interested in, later, when our tours had conquered a fixed place in Latvian

cultural events we used professional actors to read fragments from literary work. We handed out colorful brochures with travel cards and photographs so that visitors could travel again in their thoughts and memories through Riga's most interesting cultural sites.

In 2014, Riga was the European Capital of Culture. Combining eight Riga's memorial museums, we began to share a common name "for everyone his/her own Riga". Once a month we were making a trip by foot or by bus. Each event had its own theme, such as: *The bohemian places in Riga, Sweet Riga, Riga on the water*, such as a boat along the river Daugava and others. We accomplished a solid following of interested persons. By taking part in the events, everybody, including the staff, received interesting new information and discoveries.

As Riga became too small for us, in 2015 we included other parts of Latvia, attracting colleagues from other Latvian museums.

**Narine Khachaturyan,
Yerevan, Armenia**

When a Museum's Building Tells a Story

The Hovhannes Toumanian museum is situated in a beautiful building built specially for the museum in 1953. The entrance comprises of 54 stairs, which symbolize the writer's life, with lawns on either side. The building is situated on a hill in the center of the capital, on an intersection of three streets and is visible from afar. One of the intersecting streets is named after Toumanian and brings us to the square of Independence, the location of Toumanian's monument. Taking into consideration the architecture of the building, as well as its nearby territory, we see a cultural landscape connecting separate urban elements into a single, logical area of cultural interest.

To the museum! And maybe sometimes from the museum?

What if the museum came out of it's walls and appeared in the streets, among the people? What if it spent some time with them, transforming tourists into potential visitors?

It's a good idea and it works.

Our goal became to engage more visitors with happiness and fun. We needed to find the right occasions, which ended up being easy as we looked at the biography of the author. For example, one potential occasion for visitor engagement was the 100th anniversary of Toumanian's fairy tale, "The King Chakhchakh" (a similar character to Charl Perro's Marquis of Carabas in "Puss in Boots").

We decided to celebrate the king's birthday with an outdoor event where he would venture out for walks,

meet people, listen to them and share stories. We then thought to add other famous fairytale heroes to our celebration!

That day, the museum shook-up the everyday life of the calm, peaceful district. The museum burst out from the confines of its building and flowed out into the street. We were able to weave together three wonderful, beloved and independent parts of the city into one story.

It began from the museum, where the creative atmosphere of the writer still exists. There, the first publication and illustrations of the 100 year-old fairytale about are kept. The festive procession passed through the street named after the writer, and reached the square of Independence where the monument of the great author is situated. The entire way from the museum to the square was filled with happiness, fun and new friends. The time we spent outdoors resulted in a huge army of new museum visitors. The potential visitors had in fact become recurring visitors and the city began talking about the museum. We were making news.

Fundraising and the Landscape

On Toumanian Street there are many businesses, cafes, restaurants, boutiques, drug-stores, etc. All of the managers and employees of these locales had grow up on Toumanian's fairy-tales. We decided to ask them if they would donate something towards an event at the museum and they agreed! The cultural landscape nearby became a key investor in the museum as well.

The Father of All Orphans

Avoiding the standard interpretation of historical events and taking into consideration the biography of the writer, last year we organized an installation in front of the museum dedicated to the 100th anniversary of the Armenian Genocide.

The 54 stairs that bring us to the museum became pages of the writer's notebook telling us about the horrors of the genocide. The little shabby shoes symbolized the forced deportation of children who escaped the genocide and for whom Toumanian became a father figure. He took responsibility for them, organized orphanages and hospitals in St. Etchmiadzin. We hung big banners with 100 year-old photos on the exterior walls of the museum.

The building of the museum narrated in silence. The memories of the writer were transformed into an inner voice of each visitor. As they went up the stairs, they read and sympathized. For children and grand-children of the genocide survivors, it was a very emotional prelude to the museum. The visitors became part of the story. Either the memories came to life again, or the visitors turned into witnesses of the horror. No passerby could walk by with indifference. Even if one had not planned to visit to the museum, the installation drew them in.

**Sàrolta Schredl,
Vienna, Austria**

Museums and cultural landscape

As an aesthetic experience of nature, landscape is an achievement of the subject. Its existence is bound to the thinking, acting human being. Cultural landscapes – from rural areas to centres of urban development – were only possible as a result of human intervention over millennia of shaping the natural environment. Where culture and landscape merge in a symbiosis, anthropological sites come into being. They create organic, social spaces that have their own history.

Art and culture as an integral part of our society are extremely important in Austria. In addition to the leading international importance of its Federal museums in Vienna Austria as a country of culture also boasts other high-calibre museums institutions in the Federal provinces. In their specific cultural context, local, regional and specialised museums, in the sense of literature museums, give insights into the identities of the particular region, the cultural and historical situation tied to the locality. The collecting activity of museums institutions and their scientific research reflect the standards of shared cultural heritage.

Austria is rich in places of memory, places of literary and musical output (for example the Literature Museum of the Austrian National Library, Vienna or the Haydn-Museum in Eisenstadt). There are focal points, key places that play an important role in the life and work of an artist. Former homes of writers or composers have a special attraction; it is fascinating to visit places mentioned in stories, novels and poems. Going to such scenes not only gives us a wider appreciation of the cultural landscape but also gives us insights

into how authors live and work and enable us to engage more deeply with the place with the book in our hands. Analysed, documented and reflected on in a differentiated manner, literary cultural heritage thus becomes fertile ground for a creative approach to the present and the future.

This documentation is an attempt to analyse the current situation: the aim is to present the place seen as the centre of Austrian author Thomas Bernhard's life and his main place of residence, after all "houses played an important role for Bernhard - all his life. They dominated his thoughts and actions. At this point I would like to mention that Austria and other countries have any number of places and landscapes - for example Salzburg, Vienna, St. Veit im Pongau, Maria Saal or - abroad - Sintra in Portugal, Mallorca, Lovran in Croatia - that have links to Thomas Bernhard and that he immortalised in his literature. But, it would go beyond the scope of this presentation to go into more detail.

Thomas Bernhard's standing in literary and public life in Austria is a special one - as a person he was the subject of controversial discussion and his work remains of continuing interest. He influenced Austrian and German literature like almost no other writer. Hated more than loved (revered) during his lifetime, posthumously the one-time provocateur Thomas Bernhard was held in high regard not only in Austria. Bernhard's criticism of the state's cultural policy found vehement expression in his literary manifestations as an expression of his weariness with state power: - from the dispute with the Salzburg Festival in 1972 when his play "Der Ignorant und der Wahnsinnige" premiered to the theatre scandal sparked by the premiere of "Heldenplatz", (a social critic play) at the Burgtheater in 1988 - nearly one year before his death. The waves of outrage have subsided. What remains is a piece of world literature.

The Bernhard House in Ohlsdorf near Gmunden, Upper Austria - Genius loci - Memorial (Exhibitions, Theatre performances, Readings).

Within the Austrian literary museums landscape the Thomas Bernhard House plays a special role - as a significant interface between the architecture of the house, his work and the public. Cultural events including theatre performances, dramatic readings the Bernhard house acts as living cultural heritage. Discussion groups and lectures organised by the Thomas Bernhard-Society serve to put the writer in a contemporary context. Other nearby places of work include Gmunden and Salzburg.

The prize-money accompanying the Bremen Literature Prize that he had received for his work of prose Frost enabled Bernhard to to put down a deposit to buy the run-down farm Obernathal² through the estate agent, travelling salesman and businessman Karl-Ignaz Hennetmaier. In *Ein Jahr mit Thomas Bernhard*, in "das notariell versiegelte Tagebuch, Hennetmaier" describes in great detail the experiences, discussions and drives that he undertook with the author in the course of a year.

Hennetmaier located other pieces of land, houses and antiques for Bernhard. The author immortalised him in the figure of estate agent Moritz in his autobiographical work of prose "YES, 1978". Here the writer sums up his arguments for settling in Ohlsdorf - that he could survive only in the country for reasons of health, suffering as he did from a lung disease and looking for solitude for his work. Rarely has the purchase of a house such far-reaching consequences in literature.

In 1971 he bought a house on the Grasberg near Reindlmühle, the "Krucka" as it was known, a steep property in the typical style of a farmhouse. Bernhard also helped with the renovation work - occasionally mowing

the lawn. A year later, in 1972 he purchased a house in Ottnang am Hausruck, that would become the poet's final refuge and workplace. This is where he wrote the aforementioned play "Heldenplatzin autum 1988". Meanwhile the property, once the poet's home, has become a museum with a workplace for creativity in the form of a dialogue for scientists and artists in residence. The museum and the Bernhard House are managed by the Bernhard Nachlassverwaltung G.m.b.H.

The "four-cornered" farmbuilding in the Traunviertel region - "my four-cornered work prison" (Die Presse, Vienna 24/12/1965) - Bernhard's house, an authentic place to engage with the author, is worthy of protection. In terms of architecture, it is a classical, plain functional building from the region of the Alpine foothills. The historical, artistic and cultural significance of the building known as "Der Bauer zu Nathal" is due to the fact that this place was the centre of the author's engagement with culture and aesthetics.

Once a ruin, the property with his extensive restoration and furnishing work put the poet under pressure to write. The crumbling state of the building became both a challenge and an obsession. The antique items of furniture collected by the author became part of an aesthetic system as poetic symbols. As authentic material the house's furnishings form a counterpart to his literary work.

Knowledge of Bernhard's world and his locales draws our attention to the real topography of the region. Geographical spaces and special places in Austria and other countries play a key role for the author and his work. The immediate surroundings find expression in the description of his "inner landscapes", the overlapping aspects of meaning in his literary world: houses, buildings, landscapes. The presence of tools and utensils in his house such as the cider-press or rooms such as the "pig sty" characterise the atmosphere in

his books. Over the years the house gradually changed with various additions to its rural setting becoming a place comparable to a nobleman's country seat. Old deeds in the form of prints and pictures, above all portraits for example of the emperor Joseph II., the picture of the philosopher Arthur Schopenhauer or a portrait of a "pupil" adorn the walls, forging biographical links or alluding to Bernhard's educational outlook. His mindset is also reflected by the style of décor: primarily josephinian-biedermeier, neoclassical antiques. The artist subjected certain items of furnishing to a strict artistic will, for example the ceiling light, floor and table lamps, wardrobe and even the smallest items of everyday use, even designing some of them himself ("Every detail was lovingly fashioned - I said - with the greatest sensitivity and artistry; even minor features were executed with the utmost taste, *Extinction*, p.167).

The biographical background of his prose and plays is characterised by disastrous conditions in the wartime and the post-war periods. Born as an illegitimate child of Herta Bernhard (1904-1950) in Heerlen in the Netherlands on 9 February 1931 his development was accompanied by a sense of being unloved. In addition he suffered from a severe lung condition. Striving for authenticity Bernhard formed literary images of his early life in autobiographical books: *An Indication of the cause*, 1975, *The Cellar: An Escape*, 1976. *Breath: A Decision*, 1978, *In the cold*, 1981 and *A Child*, 1982.

Bernhard's image of Austria, the sentiments that he expressed all his life against the state were the result of slights and hurts that he had experienced early in life. The landscape of his childhood, Seekirchenam-Wallersee in the Flachgau area of Salzburg plays an important role as biographical and literary "Bernhard place". In the autobiographical account *A Child* Bernhard reconstructs the happiest years of his childhood between 1931 and 1935 in the idyllic rural setting of

the Hippingbauer farm. The author's grandfather Johannes Freumbichler, born in Henndorf in 1881, was a major influence. In *Breath* Bernhard describes the crucial sense of security that he found in his close relationship with his grandfather - "grandfathers are our teachers our real philosophers" (A Child, p.10). They were- he said - two people of "existential importance" in his life: his grandfather and his "Lebensmensch" Hedwig Stavianicek, his companion and confidante of several decades. It was his grandfather who had given him an appreciation for philosophy - for "the highest, the very highest" - and who was formative for his development as a writer.

After Thomas Bernhard's death in 1989 his literary estate was collected and safeguarded by his brother Dr. Peter Fabjan. In summer 1998 when the Thomas Bernhard-Private Foundation was established with an international Board of Trustees representing the work in Austria and abroad. It was created a model for scientifically qualified and coordinated research and for reviewing his literary estate. In the context of the scientific review a digitalisation of his estate is currently carried out by the Academy of Science in Vienna.

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Jorasanko Heritage Hub: Preserving the History of Renaissance Bengal

The Bengalis are a major Indo-Aryan ethnic group who live across two regions: the state of West Bengal in Eastern India and Bangladesh. After the Han Chinese and the Arabs, the Bengalis make up the third largest ethnic group in the world. The region has a recorded history spanning 4,000 years and has been the nucleus of various historical events that have shaped India and South Asia. Over the centuries, the region has experienced Hindu ruled dynasties like the Pala and Sena, as well as the subsequent Muslim rule of the Bengal Sultanate. Finally, the region came under the rule of the British East India Company in 1690. Calcutta, as the British called the city, was the capital of British India from 1772 to 1911 until it moved to New Delhi. The new capital became the Empire's second largest city after London and was aptly renamed "City of Palaces".

By the 1850's two distinct cultural landscapes characterized the city: the Black Town in the southern part of the city, which was inhabited by the rich, native, Bengali gentry and the White Town in the northern part of the city, which was primarily inhabited by the British. It was the northern city that nurtured and developed the Bengali cultural identity over time to become a unique cultural landscape, which today is considered a heritage zone. Even a couple of decades ago the cityscape displayed the following features:

1. Unique, close-knit neighborhoods called "Paras": These residential areas with old houses on narrow lively streets forged a strong sense of com-

munity with clubrooms (club "ghar" or room), club culture and annual festivities like the "pujas".

2. Free, intellectual discourses called "adda": These leisurely, informal chats are usually held in "rowacks" (porches) and at teashops that sell tea in small earthen cups called "bhars". The chat sessions usually took place in the early morning or evening after work in the narrow streets and added color to the Bengali life. With the rise of swanky apartments and glitzy shopping malls the "para" culture is quickly waning.

During the 19th and early 20th centuries, the northern part of the city was also the setting of a socio-cultural movement popularly called the Bengal Renaissance, which was rooted in the intellectual Bengali class. The movement began with Raja Ram Mohan Roy (1775-1833) and ended with the first non-White Noble poet laureate, Rabindranath Tagore (1861-1941). It changed the socio-cultural matrix of the region and subsequently spread to other parts of India. The movement gained eminent leaders like spiritual guru Swami Vivekananda, scientist and polymath Jagadis Chandra Bose and educator Vidyasagar. By questioning existing orthodoxies, particularly with respect to women, marriage, the dowry system, the caste system and religion, the Renaissance sparked the country's transformation from the 'medieval' to 'modern' and had immense impact on the independence movement from British rule. Today, a few museums dedicated to these prominent figures continue to preserve the spirit of the Bengal Renaissance. Some of these museums include:

- Ram Mohan Roy Memorial Museum
- Swami Vivekananda Ancestral House and Museum
- Rabindra Bharati Museum
- Bangiya Sahitya Parishad Museum

Ram Mohan Memorial Museum



The museum is dedicated to the father of the Bengal Renaissance, social reformer Raja Ram Mohan Roy (1772-1833), who was an important person in the history of the nation. The residential house, a three-story building designed in colonial, Gregorian style was later converted into a museum. It is exclusively dedicated to the great man. The museum consists of sketches, photographs, paintings and excerpts from the writings of Raja Ram Mohan Roy. The exhibits in the museum have six categories:

books, commemorative artifacts, paintings, sketches, antique furniture and dioramas. The death mask of Ram Mohan is also an important exhibit in the museum. The museum also depicts the style of living at that time through the display of period furniture. The era is recreated in exact detail.

The museum has paintings of "Sati", a practice of burning wives in the funeral pyre of their husbands, which was later banned by the renowned artist B. Solvyns. There are also paintings and sketches of contemporaries of and successors to Ram Mohan in the 19th century, notably Prince Dwarkanath Tagore and Tarachand Chakraborty.

The museum presents several pictorial depictions and dioramas of Ram Mohan's ideals, his life and works and also some significant historical events of that period. Together the displays not only give us a glimpse into the life of one of India's greatest sons, but also bring to life an important period in the country's history.

Swami Vivekananda's Ancestral House and Cultural Centre



Swami Vivekananda (1863-1902) was a Hindu monk and chief disciple of the great Bengali mystic Sri Ramakrishna. His main contribution was the introduction of Vedanta and Yoga to the western world. His teachings moved the world and helped lay the foundation of a new religious order. Swamiji's speeches and writings nurtured the cultural identity of the Bengalis. Built by his great grandfather, his ancestral house is now overshadowed by urban growth and has been declared

a Grade-I Heritage Building. It has been developed into a Museum named, Vivekananda Museum.

Through displays of the various events of Swamiji's pre and post-monastic life, the Museum has spread valuable education to people, especially students. Currently, Vivekananda's ancestral home houses a museum, a research center, a memorial shrine, a library, an English center, a computer-training center and a charitable dispensary. Seminars, conventions and discourses on spiritual issues are also regularly organized at the museum.

Rabindra Bharati Museum



Dedicated to the poet, philosopher, visionary and first Asian to win the Nobel Prize for literature, Rabindranath Tagore (1861-1941), the museum continues to have a profound effect on Bengalis throughout the world. For three successive generations the members of the Tagore family occupied leading positions in the country. His grandfather, Dwarkanath, was a contemporary of Ram Mohan Roy and was instrumental in starting the Bengal Renaissance movement.

His father, Debendranath, was also as a social reformer. Other members of the family were illustrious in both the fields of art and literature.

The Rabindra Bharati Museum, founded in the 217 year-old ancestral home of the Tagores and popularly called the *Jorasanko Thakurbari*, not only highlights the life and works of Rabindranath Tagore, but of the other family members as well. It also focuses on the prominent figures that led the Bengal Renaissance movement like Raja Ram Mohan and Vidyasagar who contributed to the golden period of modern India.

The museum, which was inaugurated in 1961 by India's first Prime Minister Pandit Jawaharlal Nehru, marked the 100-year anniversary of Rabindranath's birth. It consists of the following displays:

- The life and activities of Rabindranath are represented by his personal belongings, paintings and a wide variety of documents and publications;
- Contributions by other members of the Tagore family;

- Exhibits on the period in the 20th century known as the Bengal Renaissance.

The collections of the museum have amassed for over almost half a century and include:

- Archival documents: Including letters and manuscripts of the Tagore family and other contemporary men of importance, charters and maps;

- Paintings: By various artists of the Tagore family (Rabindranath, Abanindranath, Gaganendranath), as well as other examples of Bengal and Anglo-Indian schoolings, which flourished during that time.

- Photographs: Primarily of Rabindranath and other members of the Tagore family.

- Discs, Tape Recordings and Spools: Containing voice recordings of Rabindranath and other eminent people of the time;

- Personal belongings: Of the poet-philosopher and other members of the family;

- Collection of books, manuscripts, furniture, music and other materials associated with the Tagore family, especially Rabindranath.

Bangiya Sahitya Parishad Museum
(Bengal Literary Society Museum)

Established in 1893 during the time of British Raj, the goal of the institute was to promote Bengali literature, both by translating works in other languages to Bengali and by promoting the production of original Bengali literature. This historic landmark in the northern part of the city was the symbol of the Bengal Renaissance in the 19th century. The Bangiya Sah-



itya Parishad Museum bears relics of the rich cultural legacy and traditional heritage of Bengal. It stores rare and unique antiquities including thousands of gold, silver and copper coins from Gupta, Sakya and Pala dynasties. Among the prized possessions is the chair used by Bankimchandra and Ram Mohan Roy's turban. Vidyasagar's reading table and personal collection of books in more than 26 bookshelves are also important collections of the museum. Among the other artifacts displayed are the diaries of Sister Nivedita and the letters of Michael Madhusudan Dutta and Swami Vivekananda.

The *Shreekrishna Kirtana*, the oldest available example of the Bengali script and the first illustrated manuscript of *Annada Manga* form a significant part of the collection. The 114-year old institution also possesses Tibetan scrolls. The museum has about 250,000 books and thousands of letters and manuscripts. The museum and gallery, which cover an area of 3,000 square feet, showcases ethnic crafts, stone works, wood works and metal crafts ranging from the 1st century to the 17th century, as well as art displays from the 18th and 19th centuries collected from various districts.



The Jorasanko Heritage Hub

Literary museums are powerful places and unlike many other kinds of museums are often a combination of the real and the metaphorical. They offer a unique scope, which leaves an unforgettable mark in the human memory. It is amazing that within walking distance of less than 40 minutes starting from the *Jorasanko Thakurbari* exists a major piece of Indian history. In these museums, which are predominantly literary in nature, Indian history is preserved and disseminated through thoughtful displays and exhibits. A casual afternoon walk through this heritage hub will enlighten an enthusiast about the Bengali tradition and about a golden period of India's history. Along with other museums located nearby, like the Acharya Bhavan, which is dedicated to the great scientist Jagadis Chandra Bose and Sister Nivedita Museum; this area is truly a heritage zone that sustains the spirit of the Bengal Renaissance.

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Aleksandre Roinashvili: Photographer, Philanthropist and Collector of Museum Artifacts

The first Georgian photographer, chronicler of history, founder of the first travelling museum in the Caucasus, philanthropist and collector of museum artifacts, Aleksandre Roinashvili, was a distinctive person with multiple interests. His rich photographic legacy remains a desired subject to be studied and researched.

In the nineteenth century, despite the hard political condition in Georgia, any scientific, technical or artistic innovations were of great interest to society. Photography in Georgia began by the masters who captured images via mechanical. These photographers mainly came from Europe or Russia and most of them were working in Georgia.

It was through photography that the country was able to have such a rich archive of its history. Prominent photographers included: Aleksandre Roinashvili, Dimitri Ermakov, Vladimer Barkanov, Edward Westle, Dimitri Nikitin, Edward Klar, Nikoloz Sagaradze, Konstantine Lortkipanidze, Ilia Abuladze, Vasil Tskhomelidze, Davit Abashidze, Arutin Shakhbazian, Vasil Roinashvili, David Guramishvili, Kote Zanisi, Boris Mishchenko, Zakaria Labauri, Sergei Margulov and Nino Jorjazde who was the first woman photographer.

The interest in photography was great. The photographers who came from abroad chose talented young people from the local communities as apprentices. Beginning in 1866, in the center of Tbilisi on Golovin Avenue in the house of Prince Mukhraneli, the famous artist and photographer, Fiodor Khlamov, conducted photography classes for talented, young students. He taught

the first Georgian photographer Aleksandre Roinashvili (1846-1898), who has greatly contributed to the development of Georgian photography. Aleksandre Roinashvili created the Georgian-Caucasian photographic record, which includes historical monuments, portraits of famous and everyday people, and photos depicting their lifestyles. He was a member of every cultural and public organization in Tbilisi. In addition, he supported and helped to develop Georgian theater while capturing everything in photographs.

Aleksandre Roinashvili actively participated in the founding and development of libraries and schools in Georgia. He also collected antiquities such as Georgian armor, copper and silver containers, artifacts, as well as archaeological and antique objects. Aleksandre Roinashvili fought for the restoration of traditional needlework and employed women artisans. He also published articles about Georgian-Caucasian ethnography, archaeology and The Georgian National Museum.

Aleksandre Roinashvili was the first to give national importance to the art of photography. He was also the first to open a boarding school where the students could live and study photography for free.

From 1880 to 1888, the antiquities collected by Aleksandre Roinashvili became so popular that he was chosen as a member of the St. Petersburg Imperial Archaeological Society. Under their request, he created albums of various sights and portraits. He was granted the highest imperial award as a result of his work. During that period, Roinashvili created a travelling museum with exhibitions and catalogues where the Caucasian antiquities were shown with stereoscopic effect. With the museum, he travelled to Astrakhan, Saratov, Samara, St. Petersburg and Moscow. He tried to establish The Georgian National Museum and commissioned the architect Peter Shtern to design the project. He printed the proposed project on postcards and distributed

them to the people. Unfortunately, this project was unfinished as Aleksandre Roinashvili suddenly died at fifty-two years old. He donated all his property, antiquities, and negatives to the Society for the Propagation of Literacy among Georgians. According to documents preserved in the State Archive of Georgia (fund #481, case 667, page 60), the photos, negatives and equipment, were given by Ekvtime Takaishvili and Simon Pirtskhalava, the heads of the society, to the photographer Dimitri Ermakov. In exchange for the materials, he was obliged to print one copy of each negative and give it to the society.

In addition, there are other documents that show Dimitri Ermakov addressed the Society for the Propagation of Literacy among Georgians on November 12, 1912, (Georgian State Archives: fund #481, description 1) to request the inexpensive purchase of Roinashvili's equipment.

The Propagation of Literacy among Georgians became the owner of Aleksandre Roinashvili's legacy after his death. His photography workshop continued, but not for long, as it was quickly rented out to photographers and later to merchants. A list with descriptions of the Roinashvili's property survived and an analysis of this list made at the time of Roinashvili's death and in 1905 as well, revealed that many objects had gone missing.

The Society of Amateur Photographers' first meeting was held under the leadership of Aleksandre Roinashvili in his studio in Tbilisi in February 1895. The goal of the society was to support the teaching of photography and its use in various fields. They also aimed to create a photo laboratory to procure equipment and to collect photographs to exhibit. The Society of Amateur Photographers managed to put on a small exhibition in May of 1895. The subject of the exhibit was city views, building interiors and snapshots by hand-held camera on

city-life. The exhibition was deemed a success. Later, the Society of Amateur Photographers organized an extensive exhibition in the Military Museum on April 23, 1897, where photographic technique and photographs were presented together. The exhibition had many visitors who wished to purchase photographs, but they were not for sale. The exhibition commission awarded participants 18 medals and 13 certificates for their work. The chairman of the society D. Korganashvili, as well as Aleksandre Roinashvili were also awarded. The gold medal was given to Sergey Margulov, the head of the photo lab; Eduard Klar won the silver medal. This exposition was a summary of the achievements of Georgian photography. Other exhibitions were held at the beginning of the twentieth century. These also contribute to the development of photography in Georgia.

Pursuits in Georgian photography began with Aleksandre Roinashvili and had worthy successors in different Georgian cities such as: Kutaisi, Telavi, Gori, Akhaltsikhe and Abastumani. Aleksandre Roinashvili's heritage includes his cultural contribution, as well as large collection of museum artifacts that were all left to his country. He was one of the first to realize the purpose of museums and of education. Thanks to his travelling, Caucasian Museum, he informed different societies about the Caucasian, European and Eastern culture and lifestyle. As a result of Roinashvili's initiative, Arabic, Persian, Jewish, Chinese, Japanese, Roman and Spanish objects extracted on the territory of Caucasia are protected in his collection. Such discoveries resulted in great research. Aleksandre Roinashvili purposefully collected the objects and created a photo archive for a visualization of history. A greater part of his collection was researched and written about in published works. In 1895, Aleksandre Roinashvili wrote in the newspaper *Iveria* (#25), "...A museum is like a special mirror, in which you look to go elsewhere while your image remains in the mirror. In thousands of years, the gen-

erations to come will see their ancestors, how they looked, what they were capable of doing and what they had actually achieved..."

Alexandre Roinashvili was not only an innovator in the museum field. His name is also associated with the creation of the professional school of photography in Georgia. Photography continued to develop thanks to the traditions that he introduced before his death.

Alexandre Roinashvili created the Georgian-Caucasian records and bequeathed these unique materials, as well as the collections mentioned above, to the Georgian nation. For all of his achievements, Alexandre Roinashvili was buried at the Didube Pantheon of Public Figures thanks to the initiative of Ilia Chavchavadze who is one of the founding fathers of modern Georgia.

Roinashvili often held consultations with professionals who took an interest in his work. Examples include, Dimitri Bakradze and Aleksandre Khakhanashvili and Professor Anuchina who highly praised Roinashvili's work in the newspaper, *Russkie Vedomosti*. Many professors have expressed interest in buying valuable items from his museum. In addition, Mr. Nikolsky, the secretary of the Archeological Community, studied the Assyrian inscriptions on a little stone of marble belonging to Roinashvili and invited him to the meeting of the Archeological Community in Moscow. He brought many valuable and rare objects to the meeting. These objects show the connection between the Caucasus and India, China, Egypt, Assyria, Greece, Rome and Western Europe. His collections include coins from the Roman Republic, Greece, Switzerland, Germany, Saxony and Italy. There are also coins from seventh century Persia, as well as Jewish, Armenian, and Russian (from the Romanov period) monetary units. He also collected ancient coins depicting pagan images like the coin of Queen Tamar, which depicts a scale, a globe, a scepter and a crown. There is also a coin from the Tatars with

a Georgian emblem. When you see the collection, one can only appreciate it.

Aleksandre Roinashvili's travelling Caucasian Museum can be considered as one of the first private museums in Caucasia and was an indispensable educational mission. His photography, as noted above, has historical significance and artistic value. These materials speak to Georgia's comprehensive, national culture of Georgia.

**Dmitry Bak,
Moscow, Russia**

Literary Museums Today: Definition, Status, Prospects

In the summer of 2014 the State Literary Museum first introduced its Encyclopedia of Literary Museums of Russia. There is a certain logics to the fact that it was the State Literary Museum that started compiling the encyclopedia. The State Literary Museum is the largest field-oriented museum in the Russian Federation. It celebrated its 80th anniversary in 2014. More than ten homes of famous Russian authors from Dostoyevsky and Chekhov to Pasternak and Solzhenitsyn are incorporated in the structure of the State Literary Museum. Apart from this, the State Literary Museum's complex includes more than ten facilities that store collections of manuscripts, books, pictorial and graphic arts, audio recordings, arts and crafts and other artefacts connected with the lives and work of Russia's literary figures of different epochs.

The first problem we encountered was the absence of a clear, generally accepted list of literary museums. The reasons for this indefiniteness seem quite apparent, they are diversity of institutions due to varied museum subordination (federal, regional or municipal), significant differences in the positions of state-owned and private museums, absence of distinct difference between independent literary museums and museums within the structure of other institutions both museum-oriented and others (libraries, institutes, companies).

Thus, at the very start of the execution of the project its authors came across the fact that the idea is not only to publish the encyclopedia or, rather, in a wider sense, the project is not only of informational

nature. It became evident that for thorough compilation of the encyclopedia of literary museums it is of necessity to come to a certain agreement about terminology, reach a consensus on defining the very notion of a literary museum. Since the first introduction of the project we have hosted more than ten events i.e. presentations, round-table talks, discussions not only in Moscow and St. Petersburg but in other cities and towns such as Omsk and Ufa. Let me introduce you to some of the thoughts and ideas that emerged during the discussion of our project.

1. Literary Museums and the History of Literature

There is a most important distinction between literary museums and art galleries. Since the beginning of the history of art in its modern perception, that is, for instance, since the release of Giorgio Vasari's *Lives of the Most Excellent Painters, Sculptors, and Architects* (1550) museum collections have not only been places for public contemplation of world art treasures but at the same time a certain means of separating those from a vast majority of works unable to claim so high a status. It was Vasari who started analyzing schools and trends in art instead of giving technical descriptions of works of art that were of purely 'productive' character and came from different workshops. For a modern person the high artistic value of Ghirlandaio's and Cranach's workshops is as evident as their commercial status was for the masters' contemporaries: they were successful, they produced 'fashionable' products in high demand and they made profits. I would like to point out once again that the inclusion of works of certain artists in prestigious private or public collections for public contemplation directly signified their artistic value. These considerations might sound trivial as any pupil knows that a painting acquired by the Tretyakov Gallery or by the Museo del Prado immediately receives a special status and high market value. However, if one goes back to the previ-

ously mentioned difference between museums of art and literary museums the speculations mentioned above will no longer sound trite.

Both an art gallery and a big museum dedicated to the work of a writer are considered to be museums. However, unlike art galleries, literary museums are by no means tools of making the history of literature. I want to be more straightforward here: as a rule a literary museum of a writer is founded *post factum*, after the high status of the writer is established. Although here we cannot elaborate on the ways of 'canonizing' writers' works and reputations as well as on the signifiers of the status of a classic, I would like to remind you that in recent years hundreds of papers by literary historians in Russia and other countries have been dedicated to the patterns of building literary canons. For our purpose, let me just enumerate some of the mentioned signifiers: recognition by literary critics, the number of copies printed and sales results, introduction to school curricula and official state ideological doctrines and so on.

Summing up, art galleries make the history of art whereas the history of *literature* is built aside from compiling museum collections. Why does this happen? The reasons seem quite apparent, although until now they have not been sufficiently reflected in scholarly research or legislation. The difference may be explained by the fact that the primary intention of a painting as a form of art coincides with the primary intention of exhibiting art works in museum collections. A painting and an engraving are created for people to carefully contemplate them. The process of natural perception of the work of art is of the same nature as contemplating it in a museum. With literature the situation is completely different; its natural perception has nothing to do with exploring collections of literary museum: one's impressions from reading *The Divine Comedy* or *Eugene Onegin* are hardly comparable to the

impressions of a museum visitor who sees quill feathers, manuscripts, or pieces of Dante's or Pushkin's attire. There is more to say, if a person has not been impressed by the literary works of a certain writer, for him it is no use visiting the writer's museum.

2. A Contemporary Literary Museum: the Strategic Trajectory of Development

One of the primary concerns of the contemporary literary museum is that of acquiring expert functions, i.e. the status of a 'collective' tool that will have a direct impact on shaping a historical literary perspective. As a result of such a change, first, the cultural functions of the literary museum will become closer to those of the art museum, and second, the gap between the time of creative work of a writer and the moment of his historico-literary canonization will be narrowed. This canonization implies both a possibility and a necessity of museumification of memorial places connected with the writer's life and works as well as of his/her personal belongings. The acquisition of the expert functions by museums is a real challenge as cases of establishing museums of contemporary writers (either ones who passed away quite recently or living) are quite rare. Talking about Russian experience, one could probably mention only a few cases that took place quite recently: the establishment of the Joseph Brodsky museum in St. Petersburg, the museum of Vasily Belov in Vologda and the branch of the State Literary Museum - the Aleksander Solzhenitsyn Museum in Kislovodsk.

Acquiring the expert status by the literary museum will broaden its specialty. The basic lines of work of the literary museum have traditionally been as follows: the acquisition of new objects for the museum collection, the maintenance and preservation of existing objects (including restoration and storage in the proper conditions), displaying them in permanent

or temporary exhibitions, conducting research on collection items and, most importantly, hosting cultural and educational events connected with displays of the museum objects. The latter gives the museum new powers to become an expert authority to shape the history of literature. This entails not only to consistently hosting readings and recitals featuring contemporary poets and writers but also professional discussions among specialists of cultural studies, literary scholars and critics who specialize in contemporary literature. This line of work of the State Literary Museum has been developing rather quickly, the museum has launched a lot of projects aimed at confirming its status as an experimental venue where literary reputations of contemporary writers are being built and revised.¹

The extension of the cultural functions of a literary museum will lead to a significant and controversial result. The cohesive and seemingly once and for all built history of literature which has a form of cause-effect successive relations between admittedly established classical writers will become controversial, dynamical, 'living' and involving parallel languages of description (discourses). This being said, it becomes evident that, on the one hand, not a single reputation created in the past is considered to be solid but, on the other hand, today's literature becomes capable of building logical, cause-effect related history. In such case, the very definition of a literary museum is no longer of a steady character.

¹ The phrase 'literary reputation' in this case is a term, a traditionally excepted historical literary notion which dates back to the works by I.N. Rosanov and means a canonized resulted of three notional vectors: intentional and sensible efforts of the author himself to build a certain reputation, the critics' reasoned opinions and judgments about the author's works as well as signifiers of canonization established in the history of literature (the number of printed copies and introduction into school curricula)

3. Approaches to Contemporary Definition of a 'Literary Museum'

While making a list of future articles of the Encyclopedia of Literary Museums of Russia we encountered a great diversity of today's museums that consider themselves literary ones. The difficulty of compiling the encyclopedia lies not so much in different museum subordination or the subdivision of museums into public and private ones as it has been stated earlier nor in the fact that not a single public institution or an aggregation portal gives a final, generally accepted list of country's literary museums. This problem calls for a more sophisticated analysis. In the present day it is hardly possible to refer a certain museum to the category of literary museums as the very definition of a literary museum needs to be revised. According to contemporary scholarly standards a museum is a cultural establishment that holds museum objects or collections. As for museum objects, those are defined as items, real estate or territory of a certain cultural and memorial value and, most importantly, of mundane, public or cultural use. For example, a memorial quill of a writer becomes a museum object only after it has stopped performing its primary function i.e. from the moment when it receives a memorial status and is no longer used as a quill to write texts. The same happens with a memorial flat of the writer N.N. which receives its museum status on condition that the premise in question is occupied neither by the heirs nor by other individuals. It goes without saying that there are exceptions to the rule. For instance, some rare musical instruments (such as violins by Stradivari or Guarneri) may be used according to the intended purpose with the consent of the competent bodies. However, the exception proves the rule. And the rule turns out to be a cultural paradox. On the one hand, an object is valuable to the museum because of the cultural functions it performs (i.e. it was used by a famous writer). On the other hand, having become the property of a museum, the

object no longer performs the intended function; it is forever withdrawn from the natural course of time and is found to be in some sort of cultural vacuum.

Contemporary museum theory developed and became relevant at the end of the XIXth century when positivism in philosophy and science predominated. At that time scholars systematically renounced 'metaphysical', teleological cultural theory; it was believed that objects, events and phenomena could forever be equal to themselves and deprived of a chance to meaningful development be that in scholarly reception or cultural practices.

Shall we say that today a great number of experts, museum societies and establishments agree upon the fact that museology is a fairly conservative branch of science and has not taken into account any particular developments which have taken place in different branches of science? Russell's neopositivism, Wittgenstein's analytic philosophy, M.Block, Febvre and Braudel's *Annales* School, Saussure's study of langue and parole, semiotics from Peirce to Lotman, the theory of structuralism from Lévi-Strauss to Barthes, Benjamin's and Althusser's Neo-Marxism.. This list of scholarly traditions of the XXth century whose history should be applied in museology is to be continued. The ideas and approaches of Russian scholars Nikolai Fyodorov and Nikolai should be mentioned here too.

But let us turn from high and abstract theory to the practice of contemporary literary museums, or rather, to the difficulties we encountered compiling the list of museums for the encyclopedia. There turned out to be two types of establishments that claim themselves to be literary museums: traditional museums once founded by the government to store and exhibit memorial objects and premises, on the one hand, and, on the other hand, establishments that do not have items listed as memorial objects or collections but tend to be called

literary museums. Those are diverse institutions that focus not so much on displaying collections and building traditional expositions but on events and cultural projects that involve modern media technologies. If we are committed to traditional views and definitions the second type of the establishments in question cannot be included in the Encyclopedia of Literary Museums of Russia. Still, there is no doubt that such establishments are of great interest to visitors and are always able to set up interesting projects. However, they do not hold authentic memorial objects hence should be referred to as no more than initiatives of commercial nature that stand aside from scholarly principles and are not capable of performing museum functions. The establishments in question are transitory, they focus on iconic literary characters and mainstream ideas about the lives of different writers and, for that matter, not so much on culture but, rather, on dreams about culture. Let us try and set aside all the formality of museum positivism. If we have a closer look it will become clear that traditional, conservative literary museums work not with objects and facts of solid cultural status in the first place but with 'transitory' mental structures, a set of canonized ideas about lives of writers.

Take the famous Russian writer Maxim Gorky whose 150th anniversary is to be celebrated in 2018 for example. Today there exist several versions of his biography and literary reputation. During soviet times when everything was named after Gorky - the city, streets, institutions, and organizations - a certain canon of Gorky's biography was formed. Maxim Gorky was a proletarian writer who came from the underclass of Nizhny Novgorod and described the lives of vagabonds in his earlier works. Yet, at the same time, Gorky was the author of the 'quite timely' (according to Lenin) socialist *novel* *Mother*, the great Ilyich's companion, the pioneer of the first Soviet Writers' Congress, the founder of the USSR Union of Writers, the creator of

socialist realism method in soviet literature. There is hardly any space left here for other facts that might help to build an alternative, hidden biography as opposed to the official one. According to the former Gorky is a Nietzschean, a writer who is well-known in Europe, a political refugee, Lenin's opponent, the advocate of the 'old-school' writers who nearly managed to save Gumilev from execution and, the last but not the least, the author of a series of articles *Untimely Thoughts* (1918) that were never published during the soviet period and were only available in samizdat versions. The question is how does one approach and recreate the true image of Maxim Gorky on the verge of the author's anniversary and if it is even possible to bring the two alternative biographies together. It becomes obvious that this issue is vital, and yet, impossible to approach if we only rely on memorial objects and straightforward facts based on positivist ideas.

I would like to make an assumption that a contemporary literary museum should be able to work with dynamic, constantly changing ideas about writers and their works, which has long been done in practice, instead of a mechanical rendering of ready-made ideas, clichés and interpretations based on memorial objects in a familiar setting and admittedly outstanding (important, brilliant) works.

Roughly speaking, the traditional definition of a literary museum based on positivist ideas that has long become obsolete is incorrect twice:

First, it stems from an erroneous idea that the high status of a certain writer, his reputation as a classic writer are earned objectively and immediately as a result of solely the admitted brilliance of the writer's works. The algorithms and mechanisms of canonization mentioned above - publishing and editing practices, interpretations by critics, being involved in ideological political bodies, inclusion into state curricula,

and, lastly, the establishment of museums - are not taken into consideration here.

Secondly, a canonized idea about a writer that once emerged and is made solid becomes of purely historic interest for researches and if it is withdrawn from up-to-date cultural context or if it is still being modified, the changes are serious but hidden.

Of course it would be not right to consider the two points that show that the traditional definition does not agree with contemporary scholarly beliefs are utterly wrong. In scientific terms, the two principles mentioned are necessary but insufficient for giving the appropriate definition to a literary museum.

A contemporary literary museum that claims its collections and expositions to be a relevant part of the cultural whole and to make real contact with people of different social statuses and age groups ought to work not only with static cultural signs and ideas found in museum objects and expositions but with dynamic processes where new senses emerge and the canonization (or decanonization) in the course of the future development takes place. A remarkable example of such a literary museum is the Schiller National Museum in Marbach am Neckar in Baden-Württemberg, Germany. The museum is based in a memorial house where the writer was born. The collection is build in quite a minimalistic manner due to the limited amount of preserved memorial objects. This is basically the kind of museum that appeals not for museum objects but the history of the image of the writer. According to the works of Thomas Schmidt, the curator of the museum and one of the heads of the Archive of German Literature, there may not be a 'ready-made' cultural identity of a writer for the museum to render. According to Thomas Schmidt one can only speak about the so-called 'staged' identity while the nature and character of a museum's work depends solely on a certain variant of this identity.

Thus, while working on the Encyclopedia of Literary Museums of Russia we encountered a number of serious issues. The basic one is the fact that the generally accepted definition of a literary museum doesn't agree with the level of development of the present-day Arts. The first discussion about the possibility of working out a new definition took place in October 2015 in Tbilisi in the course of the session of International Committee for Literary Museums (ICLM).

Today the discussion is continued and, perhaps, the time has come to address ICOM's official bodies and stress the importance of correcting the key definition considering the theses introduced in this paper.

